

## National Art Education Association

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New Directions in Secondary School Art: Promising Practices in Secondary Programs

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attended. The more-than-just-curious student returned to retry some of the units, asking questions and wondering if the art classes really do these things. The response from the faculty and administration, as well as the student body, made the art department a live issue and a not-so-isolated area. My class and I felt rewarded.

The successful response to the Art-o-Rama was not a happenstance. Publicity and salesmanship played a major role. A week before the exhibit opened a large brown paper sign with two peep-holes (the lower one designated "For Freshmen Only") for the inquisitive was placed over one panel of the glass-partitioned gallery as the show went up. Posters were strategically placed about the school, and the last three days announcements over the public address system piped a question or riddle-like message to every classroom. Teenagers have been forever a curious lot!

For insurance each student in all art classes was challenged to "bring a friend," to "talk it up!" and to be sure to try all projects themselves.

The favorite units seemed to be the electrical art history board, the mobile, the interior design diorama, and the various styles of lettering. For descriptive examples I will use the first two.

Two boys felt an electrical set-up would stimulate a desire to participate. They built a four-foot-square shallow box of plywood paneling. After arranging a selection of cut-out illustrations, such as the "Mona Lisa," Frank Lloyd Wright's Johnson Wax administrative building, Michelangelo's "Pieta," and the Milwaukee Art Center, the boys drilled holes and placed metal paper fasteners in

them. Wires were hooked up, a battery anchored, and a small light bulb attached, so that when the correct wire touched the fastener by an illustration and another wire made contact with the answer, the light blinked forth. Approximately a dozen illustrations were used.

The mobile was a delicate project. Two other boys wanted an incomplete mobile hung with several pre-formed design units set on a nearby table so students could place and balance the pieces as they saw fit. A five-foot metal base-bar was suspended from the gallery ceiling and two shorter bars were hung from that one. A dozen design units of various shapes were cut and bent from colored plexiglas; some were single pieces, others complex and multi-colored. Holes were drilled into the plexiglas so thread could be used with a paper clip in hook shape, allowing the piece to become a nonpermanent fixture to the mobile. Correct balancing caused the mobile to react and change positions as a successful one should. A spotlight silhouetted the mobile on a gallery wall creating an exciting dimension to the project.

Once the exhibit ran its course, the projects were dismantled. All, that is, except the two described here. The art history board I expect to make yearly use of by periodically changing the illustrations and challenging the students. The mobile has been made more permanent and now is gyrating while being suspended from the ceiling of the Brookfield East library.

Both projects should stimulate a great deal of future interest. I hope the Art-o-Rama has stimulated many more students to try an art course.

## **NEW DIRECTIONS** in secondary school art

### **promising practices in secondary programs**

#### **VANCOUVER . . .**

Vancouver is pleased to report encouraging indications of an upswing in art in the secondary curriculum.

The favorable climate for the arts nationally, as recently shown by increasing numbers of published articles, is being reflected in education locally. Concern of administrators that important areas, including the cultural, were being crowded out of the junior high school has resulted in lengthening the

school day to seven periods. This allows time for a required seventh grade semester of art and for elective art classes at both eighth and ninth grade levels.

In high school, with an over-all 25 per cent increased enrollment from 1960 to 1963, has come a 66 per cent higher enrollment in art classes. Among many factors implementing such an increase, three are worthy of note. First, curriculum study and program planning by secondary art

teachers has resulted in a better balanced, more dynamic art program for students. Second, there seems to be a re-evaluation of student needs by parents and school personnel following public recognition by technological schools and eminent scientists of the urgent need for students who can think and act creatively. Third, an experimental elementary program is presently increasing art interest and enrollment in the junior high school and is expected to favorably affect senior high classes within two years. Weekly art classes, conducted outside of school hours by qualified personnel, are offered to upper elementary school children especially interested in art. These classes have given students self-confidence and recognition and have resulted in parents' encouraging their children to continue art instruction. It is too early to judge how favorably this program will affect secondary art enrollment, but it looks promising.

In Vancouver we are much encouraged by these and similar indications of increased interest in art, which we believe foretell a brighter future for art education.

*Olive Roberts*  
*Supervisor of Art,*  
*Vancouver*

#### ■ NEW HAMPSHIRE . . .

Twenty-one New Hampshire high schools this year began for the first time a program in art education with a qualified teacher. Most of these programs are scheduled daily so that students may earn one full credit. These beginnings came about through the leadership of the State Department of Education's Division of Instruction and school administrators.

In making a decision on the most desirable offerings for high school young people, there was agreement that much could be gained through a comprehensive study of the visual arts. New programs are seeking to develop opportunities for students to use art media to further their understanding, to acquire skills, to gain in visual perception, and to develop knowledge of the continuum of art.

In three recently constructed high schools students are finding art such a rewarding subject that the number electing to study art has forced the use of additional space and teachers.

Another promising bit of progress is to be seen in the number of high school staffs working together to offer for students a course in the humanities. In several locations the art teacher has taken the initiative for this coordination.

The forward movement in art education has been realized through the concerted efforts of many people including educators, Congress of Parents and Teachers, New Hampshire Art Ad-

visory Committee, ETV WENH-Channel 11, an active state organization of art teachers, and day to day quality teaching by many capable individuals.

*Alice Baumgarner*  
*State Director of Art Education,*  
*State of New Hampshire*

#### ■ DETROIT . . .

In this age, when science, mathematics, and languages have been the major concern of the high school educators, Detroit schools have been conducting an experiment in the arts.

Called "Fine Arts Adventure," the course was initiated in three high schools in 1962. It is devoted to communicating the values of art and to the more gracious aspects of life—great music, fine paintings, famous sculpture, and outstanding architecture.

The program is planned for the consumer, not the performer. It is intended to be more than just art or music appreciation. We want the students to understand art and music as an important part of our civilization and culture so that they not only will enjoy them, but will support the arts when they take their places in the community.

"Fine Arts Adventure" is also another approach to team teaching. Each class divides its time between the art teacher and the music teacher in two-week periods. The 20-week course is divided into nine weeks for music, nine weeks for art, and two weeks for both together.

The one-semester course, which is elective, carries two and one-half hours credit. Classes meet one hour daily. This makes it possible for the academic students who can choose few electives to have one course in art and music as part of their high school curriculum. Student response to the program is very gratifying.

Nearing the end of the second year, the course is now offered in 13 high schools. Art and music teachers from these schools have attended a series of Saturday workshops for demonstrations and discussion of the teacher's course guide.

In both the music and art sections, the presentation follows a reverse chronological order, first giving examples of modern art and music and then going back to romantic, classic, baroque. Students are taught how to recognize texture, tone rhythm, form, and color in music and art through (a) demonstrations with recordings of both orchestral and choral music and piano themes demonstrated by the teacher; and (b) use of color slides, reproductions, and art books showing works of painting, sculpture, architecture, photography, and landscape design.

Teachers try to involve their students with art and music outside the classroom, too, in various

ways. One art teacher took his class on a 12-hour bus trip to visit Toledo and Cleveland art museums; another spent his spring vacation making a slide collection of classic architecture from Monticello at Charlottesville, Virginia, and the Greek-revival homes in Ohio and Michigan. One of the music teachers took his class to see a performance of the Metropolitan Opera Company when it was in Detroit (he was able to arrange low-priced admission for the students).

Teachers report that the students do not like all they see and hear, but they like to argue in favor of their own opinions. Whatever their reaction, they are interested and involved with the arts.

*Helen Copley Gordon*  
Divisional Director, Art Education,  
Detroit Public Schools

### ■ MARYLAND . . .

The first-draft report of a new bulletin *Principles and Standards—Public Secondary Education in Maryland* is now undergoing study throughout the state. This bulletin, developed by a representative group of Maryland school administrators, will eventually set forth the principles and standards for the organization and administration of public secondary schools. It contains some indication of policy of extreme interest to art educators.

Dismissing status categories such as major and minor, it provides that full units of graduation credit be allowed for art classes when they meet for 150 clock hours over a 36-week school year (five weekly periods of 50-60 minutes' duration from September until June).

Implications for the art program appear in the following considerations:

- (a) Flexibility of scheduling, wherein classes may be organized in both large and small groups during the day.
- (b) Team teaching, wherein the strengths of several teachers working cooperatively may be utilized.
- (c) Block-time scheduling, wherein two or more consecutive class periods may be arranged for certain subjects.
- (d) Independent study time for students, wherein they may utilize individually the instructional materials center and other resources of the school.

Noteworthy is the appearance of an area of emphasis required of all students. In addition to the general education units, and as a part of those required for graduation, each student must present from the program of studies an area of emphasis or concentration appropriate to his needs, interests, and abilities. Included in the six broad areas is one called *Creative Arts Emphasis* which requires

a minimum of four units from the fields of art or music or any appropriate combination thereof.

Maryland art educators are following closely the study and implementation of this bulletin since it will play an important part in the future organization of the total educational program for our youth, and, equally important, it will help determine to a great extent the potential role of the art curriculum in this total program.

*Theodore P. Foote*  
Supervisor of Art,  
Cumberland, Maryland

### ■ CHICAGO . . .

Chicago secondary schools are in the happy situation of having one year of art—40 minutes a day, five days a week, for 40 weeks—required for graduation from high school. Students come from the required elementary art program (kindergarten through eighth grade) to high school art classes with a wealth of information and a sound working knowledge of design in the art processes. All high schools have a three-year art elective program meeting ten periods a week emphasizing depth in learning.

Superintendent Benjamin C. Willis and his associates continue to give the art program their leadership and commendation. Their support of a program of this scope indicates we believe in the importance of art in the total educational experience of every child at all grade levels.

On February 13, 1964, the Junior Museum of The Art Institute of Chicago will open its doors to the young people in our schools. This beautifully designed museum will afford an opportunity to see the art history phase of our activity program in the art processes come alive for every child who participates in our current city-wide art museum visitation program.

Teachers of art in each individual school, serviced by 21 art supervisors, are our greatest internal strength. A high-quality art program is, I believe, the most important selling point for art education.

*Mary Cole*  
Director of Art, Chicago

### ■ DADE COUNTY, FLORIDA . . .

The total art program in the public schools of Dade County is relatively new when compared to that of school systems of comparable size. Next fall Dade County will open over 210 school centers ranging in level from elementary through the junior college.

The secondary schools are moving into greater flexibility of scheduling with the seven-period day now in operation in many schools. This move has greatly expanded art personnel. There are a few



centers with only one art teacher, most schools have two, and a few have three art teachers.

The total program, grades one through twelve, received its greatest impetus some twelve years ago with the addition of elementary art teacher-consultants. The current expansion in the secondary schools would seem to indicate another significant phase of growth for the art program in this system.

We are also pleased with the growth of the new Miami-Dade Junior College, an integral part of our county system, already employing six art teachers offering courses which include art history, fashion design, graphics, drawing and painting, sculpture, crafts, and commercial art.

Earlier this year I was a member of a team of administrators sent by Superintendent Joe Hall on an inspection tour of the Toronto school system to study its impressive administrative and instructional facilities and to evaluate what we had observed in terms of our own situation. One result of our investigations will be a resource-work center for art teachers to be located at the present Board of Public Instruction. Here, in one generously proportioned classroom, the physical core of the art program will be established. Plans call for a multi-purpose laboratory suitable for in-service training, exhibiting of school art and curriculum materials, a reference section, and space for storage of art work.

One particularly encouraging situation in Miami has been the support of the art program as evidenced by such groups as AID, the AIA, and the Art Directors Club. These organizations have not only contributed films and other audio-visual materials relative to their professions, but are at present providing our secondary teachers with a full semester's in-service course. When it was pointed out to the educational chairmen of these groups that three weak areas in the secondary program were architecture, interior design, and commercial art, they organized themselves into teams of lecture-demonstrators, providing enough basic information to enable a teacher to initiate activities in these areas.

The Art Directors Club has gone so far as to sponsor and publish as a portfolio prints and drawings of the work of our children, and have already planned a series of workshops for senior high teachers this spring.

The Saturday center for the gifted and high-interest student in art has grown from an elementary to a secondary program, with a junior high section planned for next fall by the city fathers of Hialeah.

The important thing is, that by most accepted standards, the program here is a viable one. It is growing not only by virtue of funds expended, but

by the influx of new teachers, prepared largely by Florida State University and the University of Miami. These young teachers are an eager, well-informed group, professional in the best sense of the word, and indicative, one hopes, of what is happening throughout the country in the preparation of teachers of art.

The sight of one person daily moving 150 youngsters through materials and processes of the visual arts, the while maintaining standards, enthusiasm, and affection for her students, is a kind of miracle. I am pleased to report that we have more than our share of such miracles.

*Albert Hurwitz*  
*Supervisor of Art Education,*  
*Dade County Public Schools*

## ■ PORTLAND, OREGON . . .

An excitingly new and stimulating art course in Portland's secondary schools is called "Understanding Art." This course is an outgrowth of a recommendation by the Board of Directors of the Portland Public Schools for a high school curriculum study. Committees of the Portland Art Museum staff, teachers, college professors, and supervisors met over a period of three years to compile and prepare the "Understanding Art" study. The program was planned for serious-minded, capable students and is presented as a nonparticipating art experience in ten academic high schools.

The course is designed to give students an understanding of excellent works of art, both past and present. The material and course have a basic quality essential for high school students, and is based on consideration of new ideas which are offered through visual presentations.

Which is a work of art? How do we look at a work of art? This is the introduction to the "Understanding Art" course presented through 18 sets of colored slides and an accompanying tape for each set.

The slides cover graphics, painting, sculpture, architecture, and art in the community. The course is well supplied with resource material of original prints, sculpture, art reference books, and the *Encyclopedia of Art*. Through the use of original art objects and slides, tests have been established.

Exposure to original works of art is made through visitations to the Portland Art Museum, galleries, artists' studios, and private collectors. Students are encouraged to support the use of original art in the community and to respect and care for it. Students are also encouraged to become intelligent collectors of good art by supporting recognized local artists.

The "Understanding Art" program has received

national recognition. Museums, universities, private and public schools throughout the United States have made requests for material on this program. One high school that has received national recognition on flexible scheduling has initiated the "Understanding Art" program to 300 students once a week. This is indeed an accomplishment and a rare opportunity.

*Mrs. Evelyn W. Arnold  
Supervisor of Art,  
Portland Public Schools*

## ■ HAWAII . . .

There is a natural curiosity about art education in Hawaii. Does the beauty of the environment have a positive or a negative effect on children's art? Do the wonderful beaches, swimming, and surfing provide constant distraction?

Perhaps some distraction can be discerned, but there is a keen interest in art education in the 50th state, and nowhere are there more exciting plans ahead than at the University High School, a department in the College of Education at the University of Hawaii.

Although the present art program is excellent in schedule and scope—art being required in the seventh grade and elective in grades nine through twelve—new dimensions are added, with a Creative Arts Laboratory now in its planning stage.

The Creative Arts Laboratory will provide opportunities for secondary students to include in their programs experiences in art, music, speech, and dramatics. These experiences may occur in depth in a single area, or may be integrated to the extent of school publications and music and dramatic productions. The typical class structure is to be avoided, insofar as possible, and student goals and aspirations in the creative arts will be met on a more individual basis.

It is anticipated that physical facilities will permit well-equipped art laboratories for drawing, painting, printmaking, ceramics, and crafts. Working space for music and speech will, ideally, include a small auditorium, which will also accommodate the showing of art films and slides.

Although the brief description of this exciting projection for the creative arts in the campus schools at the University of Hawaii is confined to the secondary program, it is expected that all children enrolled in the campus schools, both elementary and high school, will have continuing experiences in the creative arts under the direct supervision of outstanding specialists in each of the included areas.

The Creative Arts Laboratory will serve as a research facility and a demonstration teaching center. Graduate students will be encouraged to

develop research problems in the arts which may be carried forward in a unique environment.

*Alex Pickens  
Associate Professor of Education,  
University of Hawaii*

## ■ LOS ANGELES . . .

To provide a more balanced senior high school curriculum, the Graduation Requirements Committee in 1961 restored the requirement of one semester of fine arts for each graduating student. Therefore, in anticipation of the need of many students who will not be enrolled in any other course in this field, "World of Art" was established.

In a society such as ours, rapidly becoming more involved in technological discovery and processes, it is imperative that educated youth know the importance of art to their own time and have some understanding of the great art heritage of their country. "World of Art," therefore, not only provides an historical approach, but also concerns the student with the art uses of today and introduces him to media pertinent to his understanding of these uses.

The philosophy of "World of Art" is based on the idea that high school students are primarily interested in the present. Their own immediate contacts are most important to them. These are the things on which to build.

The content of this course should develop concepts that will make the student more aware of the art of today, link past art with the present, and project into the possible art world of tomorrow. The speed that accelerates our contemporary life makes it important that we use the art of the past to define and clarify the present. At the completion of this course the student should be more conscious of the world of art around him.

The majority of students enroll in art because of curiosity or because of the fine arts graduation requirement. They are the actual and potential consumers of art, and warrant the conscientious teacher's complete attention. The esoteric or academic curriculum is not a solution to the needs of the "general student." It would only confirm his "suspicion of art."

*Aylsworth Kleihauer  
Supervisor in Charge,  
Art Section,  
Los Angeles*

## ■ SALT LAKE CITY . . .

During the 1957 school year, the art supervisor approached the registrar of the University of Utah and asked how more than one art class could be accepted for college entrance per high school student. After some discussion, the registrar suggested that the high schools prepare a brief description of



San Diego City Schools

each course. The university, in turn, would accept these art classes and would apply the art credit to fulfill part of the entrance requirements. This was done immediately, and since this time all art classes have been accepted by the University.

Several committees have assisted in the development of the present statements of the various arts and crafts classes which appear in the *Granite District Senior High School Manual*. The committees have functioned for several years and have been changed as required. This has been a process of evolution in the growth and development of the art curriculum.

Out of this request for acceptance of all art classes, three areas have been designed in which the art student might major: fine arts, fine crafts, and commercial art. There are also three classes which are now common to all three major areas of study, "Art Backgrounds," "Design," and "Drawing 1," which comprise one and one-half units of the total requirement of four and one-half units.

Suggested electives are listed to complete the remaining three units of work in each of the major areas. The student selects the area to be explored

Student exhibit Granite School District, Salt Lake City



May 1964

and must choose the additional units of work in that area.

Development of the class descriptions has aided students as well as counselors in directing students to the art department. Students know which fine art, commercial art, and fine crafts class offerings are available and how they may fit these classes into their schedules.

The six art classes of 1957 have grown to include a multiplicity of art subjects. Now the catalogue lists 23 classes. The classes have been filled to capacity and have overflowed, so that several teachers have been added at each of the five senior high schools.

It should be mentioned that a population growth factor is always a concern, hence a new high school was built and opened in 1962. In the 1956-57 school year there were nine art teachers; currently there are 16 teachers. We feel part of this is due to the excellence of teacher personnel. Very strong art teachers are present in all classrooms. The help of the *Manual* with the art curriculum listings in the hands of the students and counselors has greatly aided the art department to grow. Also, the University's acceptance of the art courses has accelerated the art enrollment.

At the same time, many students, upon graduation from high school, are trained well enough to hold positions in advertising art, commercial art, television art studios, department store art departments, and display centers. This emphasis on local need for well-trained artists has also helped to stimulate student enrollment.

Every other year the art department alternates with the music department in sponsoring an arts festival. This opportunity to display the art work from the five high schools spurs the student of art to produce a finer product.

Delbert W. Smedley  
Art Supervisor,  
Granite School District

